

253181

# L'ENSEMBLE

MORCEAUX FAVORIS

ARRANGÉS POUR

2 PIANOS À 8 MAINS

PAR

## EDMUND PARLOW



N°1. **Corn. Gurlitt**, Op. 178 N°10.

Wiener Walzer (Vienna Waltz).

N°2. **L. E. Orth**, Op. 29 N°5.

In Uniform.

N°3. **A. Sartorio**, Op. 174 N°5.

Siegeszug. Marsch (The Victor's Return).

N°4. **C. Bohm**, Op. 357 N°4.

Rosetta. Fantasie - Mazurka.

N°5. **W. Fink**, Op. 355.

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**ARTHUR P. SCHMIDT**

BOSTON  
120 Boylston St.

LEIPZIG

NEW YORK  
136 Fifth Ave.

# Wiener Walzer.

## Viennese Waltz.

PIANO II.

Tempo di Valse.

C. Gurliitt Op. 178 N<sup>o</sup> 19.

Secondo.

The first system of the piano part consists of two staves. The upper staff begins with a first ending (P.I.) marked with a fermata. The music is in 3/4 time and features a series of chords and eighth notes. The lower staff provides a rhythmic accompaniment with eighth notes. The dynamic marking *p* is present.

The second system continues the piano part with similar chordal textures and rhythmic accompaniment. The dynamic marking *p* is maintained.

The third system introduces a first ending labeled 'A' with a repeat sign. The dynamic marking changes to *f* (forte). The notation includes fingerings (1, 2) and a four-measure rest (4) in the lower staff.

The fourth system continues the piano part with a first ending labeled 'B'. The notation includes fingerings (1, 5) and an eighth note rest (8) in the lower staff.

The fifth system concludes the piano part with a first ending labeled 'B'. The dynamic marking *p* is used. The notation includes a first ending bracket and a first ending number '1' in the lower staff.

# Wiener Walzer.

## Viennese Waltz.

PIANO II.

Tempo di Valse.

C. Gurlitt Op. 178 N<sup>o</sup> 19.

Primo.

PIANO II.

First system of musical notation for Piano II. The upper staff contains a series of chords and a triplet of eighth notes. The lower staff features a piano (*p*) dynamic and a rhythmic pattern of eighth notes. A fermata is placed over the upper staff in the final measure of the system.

Second system of musical notation for Piano II. The upper staff contains chords and a common time signature (*C*). The lower staff features a forte (*f*) dynamic and a rhythmic pattern of eighth notes. A fermata is placed over the upper staff in the final measure of the system.

Third system of musical notation for Piano II. The upper staff contains a melodic line with slurs. The lower staff features a piano (*p*) dynamic and a rhythmic pattern of eighth notes. Pedal points are indicated by *Ped.* and asterisks (*\**) under the notes.

Fourth system of musical notation for Piano II. The upper staff contains a melodic line with slurs. The lower staff features a piano (*p*) dynamic and a rhythmic pattern of eighth notes. Pedal points are indicated by *Ped.* and asterisks (*\**) under the notes.

Fifth system of musical notation for Piano II. The upper staff contains a melodic line with slurs and a D major chord (*D*). The lower staff features a mezzo-forte (*mf*) dynamic and a rhythmic pattern of eighth notes. Pedal points are indicated by *Ped.* and asterisks (*\**) under the notes.

PIANO II.

8

2 4 1 1 2

8 2 5 5 8

*p*

8

1 2 1 3 3 4

8 5 1 3 4

*f*

C P.I.

*p*

1

*p*

*mf*

8 4 8 2 1 4

PIANO II.

First system of musical notation for Piano II. It consists of two staves. The upper staff has a treble clef and contains a melodic line with a slur over the first two measures and a fingering of 2 1 above the first note. The lower staff has a bass clef and contains a rhythmic accompaniment of eighth notes. Below the lower staff, there are markings: *ped.*, \*, *ped.*, \*, *ped.*, \*, *ped.*, \*, *ped.*, \*

Second system of musical notation for Piano II. It consists of two staves. The upper staff has a treble clef and contains a melodic line with a slur over the first two measures and a fingering of 2 1 above the first note. The lower staff has a bass clef and contains a rhythmic accompaniment of eighth notes. Below the lower staff, there are markings: *ped.*, \*, *ped.*, \*, *ped.*, \*, *ped.*, \*, *ped.*, \*, *ped.*, \*

Third system of musical notation for Piano II. It consists of two staves. The upper staff has a treble clef and contains a melodic line with a slur over the first two measures and a fingering of 2 1 above the first note. The lower staff has a bass clef and contains a rhythmic accompaniment of eighth notes. Below the lower staff, there are markings: *ped.*, \*, *ped.*, \*, *ped.*, \*, *ped.*, \*, *ped.*, \*, *ped.*, \*. The dynamic marking *mf* is placed above the lower staff in the second measure.

Fourth system of musical notation for Piano II. It consists of two staves. The upper staff has a treble clef and contains a melodic line with a slur over the first two measures. The lower staff has a bass clef and contains a rhythmic accompaniment of eighth notes. Below the lower staff, there are markings: *ped.*, \*, *ped.*, \*, *ped.*, \*, *ped.*, \*, *ped.*, \*, *ped.*, \*. The dynamic marking *cresc.* is placed above the lower staff in the fifth measure.

Fifth system of musical notation for Piano II. It consists of two staves. The upper staff has a treble clef and contains a melodic line with a slur over the first two measures. The lower staff has a bass clef and contains a rhythmic accompaniment of eighth notes. Below the lower staff, there are markings: *ped.*, \*, *ped.*, \*, *ped.*, \*, *ped.*, \*, *ped.*, \*, *ped.*, \*. The dynamic marking *f* is placed above the lower staff in the third measure. The first ending bracket is marked with a '1' above the final measure.

First system of musical notation for Piano II, measures 1-4. The music is in a minor key. The right hand features a melodic line with a slur over measures 1-3 and a triplet of eighth notes in measure 4. The left hand provides a steady accompaniment. Fingerings are indicated with numbers 1-5. A circled '1' is present in the left hand of measure 4.

Second system of musical notation for Piano II, measures 5-8. The right hand has a melodic line with a slur over measures 5-6 and a triplet of eighth notes in measure 7. The left hand continues the accompaniment. Fingerings are indicated with numbers 1-5. A circled '1' is present in the left hand of measure 6.

Third system of musical notation for Piano II, measures 9-12. The right hand has a melodic line with a slur over measures 9-10 and a triplet of eighth notes in measure 11. The left hand continues the accompaniment. Fingerings are indicated with numbers 1-5. A circled '1' is present in the left hand of measure 12. A dynamic marking of *mf* is present in measure 11.

Fourth system of musical notation for Piano II, measures 13-16. The right hand has a melodic line with a slur over measures 13-14 and a triplet of eighth notes in measure 15. The left hand continues the accompaniment. Fingerings are indicated with numbers 1-5. A circled '1' is present in the left hand of measure 16.

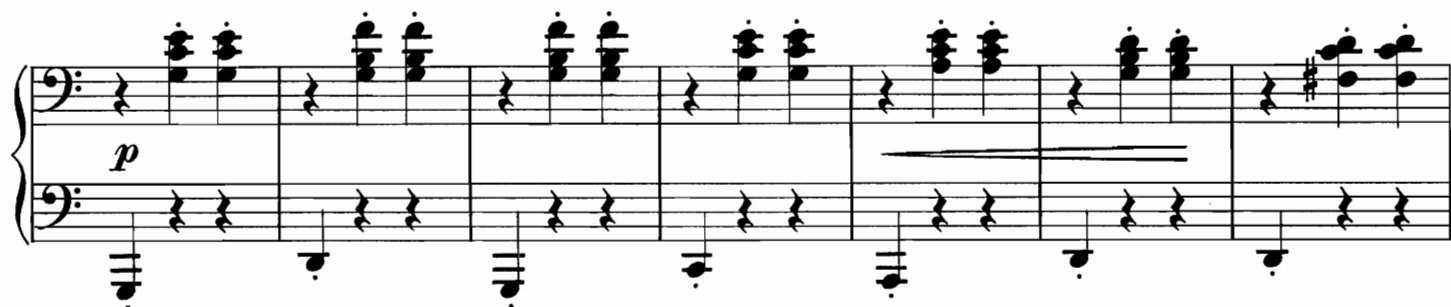
Fifth system of musical notation for Piano II, measures 17-20. The right hand has a melodic line with a slur over measures 17-18 and a triplet of eighth notes in measure 19. The left hand continues the accompaniment. Fingerings are indicated with numbers 1-5. A circled '1' is present in the left hand of measure 20. A dynamic marking of *cresc.* is present in measure 17, and a dynamic marking of *f* is present in measure 19.

PIANO II.

P.I.



*p*



*p*

*f*

F



*f*



*p*

G



*p*



*p*

*f*



P.I.

First system of musical notation for Piano II. It consists of two staves (treble and bass). The music begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The piano (*p*) dynamic is maintained. The right hand continues its melodic line with some slurs, and the left hand accompaniment remains consistent.

Third system of musical notation. The dynamic shifts to forte (*f*). A repeat sign is present. The right hand has more complex chordal textures, and the left hand features some sixteenth-note patterns. Fingering numbers (1, 2, 3, 4, 5) are visible below the notes.

Fourth system of musical notation. The dynamic returns to piano (*p*). The right hand has a more active melodic line with slurs, and the left hand accompaniment is steady.

Fifth system of musical notation. A key signature change to G major is indicated by a 'G' and a sharp sign. The dynamic is piano (*p*). The right hand has a melodic line with slurs, and the left hand accompaniment is consistent.

Sixth system of musical notation. The dynamic shifts to forte (*f*). The right hand has a melodic line with slurs, and the left hand accompaniment is consistent. The system ends with a double bar line.

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# Clavier-Compositionen

und -Unterrichtswerke

im Verlage von

Arthur P. Schmidt in Boston, New York & Leipzig.

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## Zu zwei Händen.

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## Zu vier Händen.

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## Zu vier Händen.

Cornelius Gurliitt.

	ℳ	\$
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Templeton Strong.

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